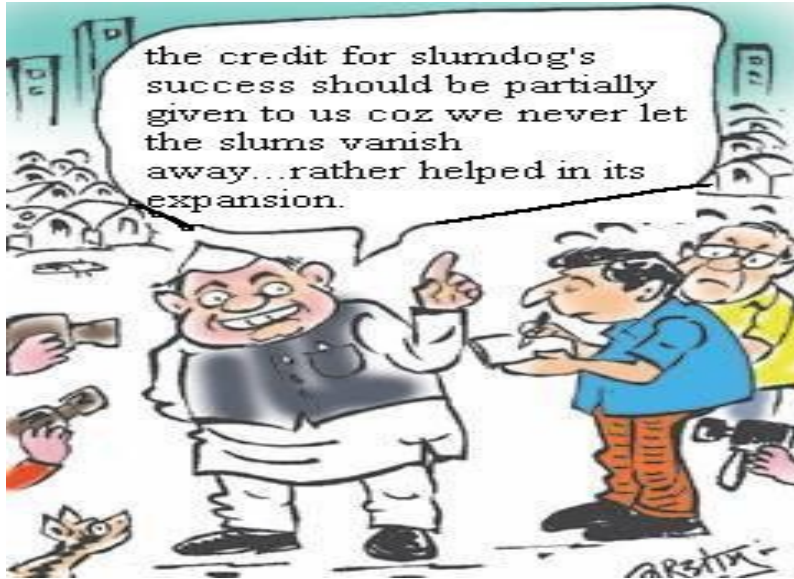




# Echoing Celluloid



Source: <http://moviepedia.files.wordpress.com/2009/03/slumdogmillionaireeffects4.jpg>

## Inside the Issue:

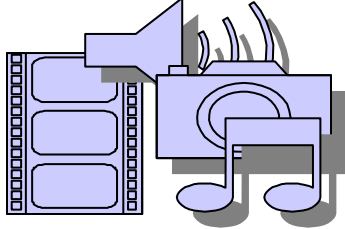
- ◆ A Glance Through Benegal's Sajjanpur (p 2)
- ◆ A Critique (p 2)
- ◆ An Unknown Legend (p 3)
- ◆ What Came First?? (p 3)
- ◆ Legends Never Die (p 4)
- ◆ Wise Words (p 4)
- ◆ Tongue of Slip (p 4)

## And miles to go.....

*After the deferred opening of University Film Club, our efforts were sure not to fritter away and ensured that we return back to our vicarious lifestyle. Thus with the hard work of UFC's ardent members the University shall soon witness Filmsaaz'10. As the Film Club gears up for the preparation of Filmsaaz'10, a sense of unrest can be felt in the winds. The excitement is mounting up day by day and working on the principles of selfless and tireless work we expect to reach to the expectations of our alma-matar.*

*Believing with a crystalline heart, free of prejudice that films are indeed a perfect art, we wish the organizers of Filmsaaz'10 to shower on us flowering colours and expect to see their hard work paying rich dividends.*

*As the UFC moves ahead towards the success of Filmsaaz'10, we expect to showcase some good, zealous film-makers with their creative work. While high accolades should be given for expertise that helped in the creation of the Film Club's website as well as of Filmsaaz'10, the University Film Club is proud to have some ardent members.*



## A GLANCE THROUGH BENEGAL'S SAJJANPUR

The recent flicks seen out of the kitty of Shyam Benegal on the silver screen is 'Welcome to Sajjanpur'. The movie portrayed the real picture of the rural India. But above all, the way the movie portrayed the problem of rural India was excellent. It was not for the first time that Shyam Benegal raised different issues existing in the villages but it was for the first time when he used entertainment as a mode of message. In India, I believe through entertainment one can reach to the 'aam janta'. The movie highlights that in the developing India, most of the people are illiterate. Mobile technology which has become household product in the metropolitan cities is still unfamiliar to the masses. The film beautifully portrayed and raised the question of caste discrimination and problem of widow marriage along with the status of the third gender. Every character had its own impact in the movie. One of the prime focus is on the language of the characters as one could see how Ila Arun compelled us to believe of her villager stature. But that didn't mean the movie didn't have loopholes as it was rather more of a journey than a story and this was evident, as the second half of the movie went away from the track and ended up being tagged as an incomplete movie by the viewers which even got strengthened by Divya Dutta's marriage scene. Yet on the whole, the movie is a must watch for those who consider cinema not only as the mode of entertainment as well as the mirror of the society.

-Himanshu Bhardwaj  
B.Tech. ( Final)

### *A CRITIQUE:*

*For quite sometime now I was waiting for the much awaited release of the movie 3 Idiots. A movie supposedly based on the novel 'Five Point Someone' written by Chetan Bhagat. The movie was quite well made by Mr. Hirani which in some way seemed to be continuity of his earlier ventures, 'Munnabhai MBBS'. Be it in the form of trying to make people burst into laughs with wits bits of emotions or be it 'all iss welll' phrase on lines of 'jaadu ki jhappi'. Mr. Hirani seemed to be making it with a sort of preconceived mind which lacks innovativeness. Furthermore, he wasn't very much justified in portraying the novel on celluloid. The movie seemed to be loosing its genuinity at some point of time even though it did succeed in giving out its message loud and clear. May be because of this reason the movie was not able to achieve a cult status as Farhan Akhtar's 'Dil Chahta Hai'.*

-TANVEER AHMAD  
(B.tech. 2nd yr)





## An Unknown Legend

There are many interesting facts that we can ponder upon while judging the popularity of the Indian Films in general in the west. Film was a phenomenon of the West and Oriental Nations adopted it later with its own taste and style and that led it to emerge as the most popular mass media.

Indian Films never got that respect in the west in the way it has been always welcomed boisterously among the populace of India. Indian Films were and still are shrugged off as far away from "reality", aesthetically of poor taste and with no such complexity in its film text and narration which is an important element of cinema. France on the other side witnessed the emergence of the French New Wave in the end of the 50's. Italian Films with their revolutionary neorealism and German films with their expressionism earned a great respect from the serious film viewers around the world. However few films from India have always stood away from the crowd and reached to the world audience with their head high and thus creating the sense of awe among them.

Needless to say this has never been a regular phenomenon as in the case of France, Italy, Germany or other countries that emerged in the later decades. The first film which got huge popularity among the people of the west was "Neecha Nagar", made in 1946, scripted beautifully by an Alig, a great socialist writer of his time Janab Khwaja Ahmad Abbas sb. (completed his B.A in 1933 and L.L.B in 1935 from A.M.U), directed by talented film-maker Chetan Anand (Brother of Actor Dev Anand).

So, all Aligs can feel proud of the fact that the first film which brought recognition to the Indian Cinema came from the pen of this great Alig K A Abbas. Today when after decades Indian Films vying to get any award or special recognition at the Cannes Film Festival (highly respected Film Festival of the world), Neecha Nagar in the 1<sup>st</sup> Cannes Film Festival went on to win the highest award Palme d'Or in 1946.

Though the famous Bengali film director Satyajit Ray is credited for lifting Indian cinema for the first time in the world's centre stage with his "Apu Trilogy", but K A Abbas should get his due for the same. Through this article I wish popularize this 'least known' great information about an Alig among the fellow Aligs which I have acquired being a novice film researcher.

-Adil Hossain

M.A. Mass Communication.(previous)

## WHAT CAME FIRST...??

### First complete technicolour film

Jhansi ki rani (1953) produced by Sohrab Modi is quite an unusual film, a big-budget historical epic billed in the credits as "India's First Picture in Color by Technicolor," but made with some western help, including noted Hollywood cinematographer Ernest Haller and English film editor Russell Lloyd. It's not exactly a Bollywood movie, but it does have an Indian music score and several Indian songs on the soundtrack as well as a few scenes of dance performance. It tells the true story of Jhansi Ki Rani, known to her family and childhood friends as Manu, a spunky girl picked to be wife of the Maharajah of the sovereign state of Jhansi in northwest India. It is quite an impressive visual spectacle, with rich color in every shot and picturesque scenes that take advantage of dozens of age-old palaces, public buildings and fortress walls on location in India. The sets are lavish and the costumes beautiful in every scene.





## Legends Never Die

THE SHOWMAN OF INDIAN CINEMA

It is difficult to write something about a man who through his creativity and temperament gave new expression to life. Raj Kapoor is appreciated both by film critics and ordinary film fans. Film historians and movie buffs speak of him as the "Charlie Chaplin of Indian cinema," since he often portrayed a tramp-like figure, which, despite adversity, was still cheerful and honest. Raj Kapoor is many things to many people-mentor, producer, director, actor, editor, musician, storyteller, a man of many moods, and an acknowledged patriarch of India's film industry. He is also known to the world as an extraordinary showman, a lover; an idealist, a sage and a reformer. Raj Kapoor was born in Peshawar, to actor Prithviraj Kapoor and Ramsarni Devi Kapoor. Raj Kapoor began his career as a clapper boy assisting Kidar Sharma at a film studio. At age eleven, he appeared in films for the first time, in the 1935 film *Inquilab*. However his big break came with the lead role in 'Neel Kamal' (1947) opposite Madhubala. In 1948, at the age of twenty-four, he established his own studio, R. K. Films, and became the youngest film director of his time. His first movie as a producer, director and star was the 1948 film *Aag*. In 1949 he starred alongside Nargis and Dilip Kumar in Mehboob Khan's classic blockbuster *Andaz* which was his first major success as an actor.



**Raj Kapoor**  
14 December 1924 - 2 June 1988

In 1949 he starred alongside Nargis and Dilip Kumar in Mehboob Khan's classic blockbuster 'Andaz' which was his first major success as an actor. In 1964 he produced, directed and starred in 'Sangam' which was his first film in colour. He moved onto directing and starring in his ambitious 1970 film, 'Mera Naam Joker', which took more than six years to complete. When released in 1970, it was however a box office disaster putting him into a financial crisis. Despite this setback, Raj himself regarded this film as his favourite. His last acting role was a cameo appearance in a 1984 released British made-for-television film titled *Kim*.

Raj Kapoor died of complications related to asthma in 1988 at sixty-three years of age. Raj Kapoor has immortalized himself through his work, his unparalleled contribution to the film industry.

### WISE WORDS

"Film as dream, film as music. No form of art goes beyond ordinary consciousness as film does, straight to our emotions, deep into the twilight room of the soul."

INGMAR BERGMAN [1918-2007]  
(a Swedish director, writer and producer for film stage and television.)

### Tongue of slip

(Salman Khan in an interview with oneIndia)!"I do not want to do art films which bore the audiences to death. I want to give back to my fans, who have made me a big star by doing meaningful films which entertain them."

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Hmmm...that is why u said" 'Main Aurr Mrs Khanna' is actually a lesson in romance. It is about the fact that a husband is possessive, suspicious and narrow minded unless and until he is a gay. "

Stupendouss  
Fabulous  
Outstanding message.....

Dr.Shakeel Ahmad (Coordinator, GEC)	Dr. Kaleemullah (President, UFC)	Md. Mukhlis (Student Convenor UFC)	Fayyaz Ahmad (Org. Secy. UFC)	Juveria Khan (Editor, UFC)	Mail ur suggestions: at: ufcmontage@gmail.com
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